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worship were introduced into Rome from both southern Italy and Etruria, and that the tithe was probably of Phoenician origin.

Roman Law Studies in Livy (pp. 275-354), by Alvin E. Evans, furnishes an interesting body of material, which to be complete must be supplemented from other sources, and so far as the questions are concerned with which it deals constitutes a useful contribution to our knowledge. We could have wished, however, that in addition to the points for discussion mentioned on page 325, and later, the author's plan had included a consideration of the development of tribunician jurisdiction, the responsibility to the popular assembly of different classes of magistrates for their political action, and certain other related matters. The last paper by Laura Bayne Woodruff on Reminiscences of Ennius in Silius Italicus (pp. 355-424) falls outside the field of this journal.

FRANK FROST ABBOTT.

The Monuments of Christian Rome from Constantine to the Renaissance. By ARTHUR L. FROTHINGHAM, Ph.D., Professor of Archaeology and Ancient History at Princeton University. [Handbooks of Archaeology and Antiquities.] (New York: The Macmillan Company. 1908. Pp. vii, 412.)

IN this work the author does not exceed the limits expressed by the title. He has not attempted to write a history of Christian art in Rome, but has confined himself to an account of the monuments of architecture, painting, and sculpture between the era of the persecutions and the Renaissance. The subject is dealt with in two sections. In the first there is a chronological account of the principal monuments and in the second these are systematically classified as Basilicas, Campanili, Cloisters, Civil Architecture, Military Architecture, Sculpture and Painting. The work is not at all technical and makes no elaborate pretense at describing details of style or construction. Though he frequently touches on the subject, the summary character of the historical survey may be the author's excuse for not having discussed expressly the origins of Christian art. This is all the more to be regretted because the various influences which were at work within Christianity itself, and which were being gradually moulded to its new concept of life and society, would seem to form the necessary background for a detailed exposition of any phase of art, which the author himself considers to have been "as integral a part of civilization as politics, religion, sociology or literature". Some of the historical statements, closely interwoven with the central theme, may be open to serious exception. Thus (p. 38) the author says: "The origin of monasticism was due to the bitterness of the delusion of the really religious, who saw that, since fashion and authority had stamped Christianity with their approval, the Church as a unit had become infected with most of the soft vices of paganism." Such an assertion is hardly in keeping with the facts in the history of

the development of Christian asceticism, and utterly ignores the prevailing tendency in theological thought and philosophic teaching outside as well as inside the Church. On page 39 we read: "The establishment of Christian festivals on the same dates as pagan ones, and with analogous ceremonies, made it easy for the populace to pass over to the new faith without the loss of the pomp and circumstance and play that were so necessary to these materialists, however reformed." This confusion of popular festival and liturgical observance is very common, but it is based on an utter misconception of the character and history of the Christian liturgy, which was such a potent factor in determining some lines of artistic effort.

The author's expressed hope that the book "may serve in the classroom" would be more certain of realization had he provided it with a good bibliography, or with adequate references. The work contains much food for discussion, and it would be satisfactory at times to know where some of its views are stated more in detail, and on what foundations they rest. Taken as a whole, however, the work is an excellent and painstaking presentation of an interesting subject.

La Campagna Romana, Antica, Medioevale e Moderna. By GIUSEPPE TOMASSETTI. Volume II. *Via Appia, Ardeatina ed Aurelia.* (Rome: Ermanno Loescher and Company. 1910. Pp. xi, 562.)

WITH this second volume¹ begins the principal part of this monumental work, that is, the history and description of every part of the Campagna. The division is geographical, and the itinerary of the author follows the line of each of the great roads that stretch out in all directions from Rome. The first three in alphabetical order, Appia, Ardeatina, and Aurelia, are contained in the present volume, four-fifths of its space being devoted to the Appia, which was not only the most famous and interesting in antiquity of the *viae* that crossed the plains of Latium, but also the most important in medieval and modern times on account of the towns situated on its line, such as Albano, Genzano, Velletri, and Anzio.

The method adopted is to give first a brief historical notice of the road itself, with a description of its course and monuments within the city of Rome. This is apt to be done in a somewhat perfunctory and not very satisfactory way, and the author's knowledge of the topography of the city leaves somewhat to be desired, as is illustrated by his acceptance of Canina's theory of the location of the Porta Fontinalis. After this introductory matter, each site on the road or in its immediate vicinity is taken up in order. In the case of the more important places a bibliography is given of all works dealing expressly with the site in question, omitting general works that treat of others as well. This is followed by a résumé of the history of the place in antiquity if it dates back so far, information as to the character and publication of its

¹ For a notice of vol. I. see this REVIEW, XV. 831.